

"There's a strange fulfillment in disappointing people,"

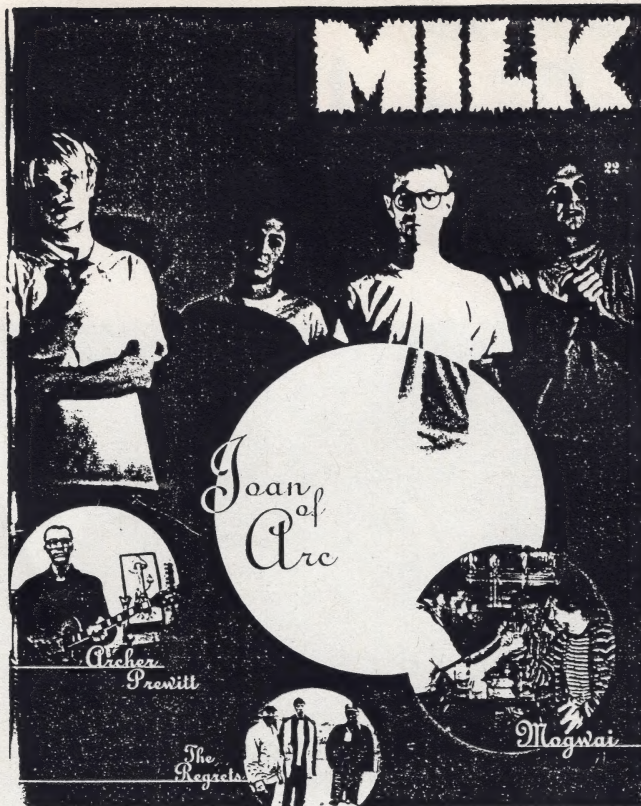
Tim Kinsella says with a chuckle, recalling a review that accused his band of Xeroxing such revered indie-music groups as Palace and Gastr Del Sol. While it's true that Joan Of Arc often parallel the avant-rock of their Chicago citymates, and Tim's cracking vocals unintentionally recall Palace brother Will Oldham's, the band aren't counting anything but their maturation as a direct influence on their music.

Swelling their ranks with guest musicians and occasionally switching instruments, Tim and his brother Mike, Sam Zurick, Erik Bocek and Jeremy Boyle unite eccentric experimentation with artful, angular rock reminiscent of Mike, Tim and Sam's former band, Cap'n Jazz. But where some experimenters use studio editing and electronics to distort or fracture a song, Joan Of Arc use them to create harmony. They dubbed their Jade Tree full-length *A Portable Model Of* "a concept album" for both its overall theme (which Tim is shy to divulge) and its uniaxial flow.

"It was our whole lives for a while," Tim says of the record. "We figured out the sequence of the songs about halfway through recording and then rearranged some of the songs accordingly, and rewrote a lot of the lyrics accordingly so that it would work as a whole."

While *A Portable Model Of* and the two singles that preceded it might strike Cap'n Jazz mourners as less immediate, Tim considers Joan Of Arc's music to be "a continuum" of everything that led up to it. "I was 20 when Cap'n Jazz broke up," he says. "We were young and idealistic, inspired to jump around and rock out. I'm probably more cynical now; I don't know but can't just be excited to think, 'Oh, this song will rock hard. That just isn't interesting to me anymore.'" —Aaron Burgess





joan of arc

just a bunch of squares?

DAVEY VON BOHLEN AND TIM KINSELLA (FAR RIGHT) PLAYED TOGETHER IN CAP'n JAZZ, A SPACE-ROCK BAND MADE STAR BURNED BRIGHTLY AND QUICKLY. DAVEY WENT ON TO THE PROMISE RING, WHILE TIM FORMED JOAN OF ARC. THAT BAND JUST RELEASED THEIR FIRST ALBUM, A PORTABLE MODEL OF... TO WHICH DAVEY CONTRIBUTES SOME BACKING VOCALS. TIM JOINED THE PROMISE RING ON THEIR RECENT EUROPEAN TOUR AS A ROADIE, AND THE SEEDLINGS OF THIS INTERVIEW WERE BORN. THE ACTUAL SIT-DOWN TOOK PLACE A FEW DAYS AFTER THE TOUR...



DV: What do you think the five most important words on the Joan of Arc album are? Keso in mind I've only listened to it literally probably five times, and still don't know all the words on it.

TK: I don't want to single any one out or break it down into some kind of slogan, because that would be counter-productive... I guess the title of the record would explain the whole thing more than any single lyric could. "How Memory Works" would be the three most important. That words with the little boxes making a single pattern; they're each separate little boxes but they make one big whole, just like each song is one separate little track. The track three is trapped in there, but it's part of the whole.

DV: So track three is important, but without track two and track four.

TK: Right, it's like track three is an isolated part of the whole. I guess the key word would be compartmentalization. That's how the songs work; that's how our memories work; that's how our lives work.

DV: Would that be how Joan of Arc works?

TK: Very much. The music flickers by with jump cuts but we try to make it pretty. I think we succeed at it. I think most bands that have similar ideas with the jump cuts all over, but it doesn't usually seem to flow, it's jerky. Even though ours are occasionally jerky, it's more than just stroking or angry... Does that make sense?

DV: Yeah. So the record is a description of how memory works, how Joan of Arc works, how Tim Kinsella works, but how, exact a representation of the way your life works is this record? With that, how well did you represent what you wanted to with this record?

TK: I'd say the record's not everything I'd like it to be. There are little lives in the whole. It's pretty close to how I heard it in my head. I imagine people who haven't heard what I heard in my head won't notice those flaws. As far as how well it follows me, I never thought about it in those terms before. I guess it says it's a concept album on there, that's a little pie. "Concept album" is not a very personal, there's nothing of the artist, and the whole record is about a conspiracy or a horror story or something. I guess the concept of this record would be the

group of all of us involved trying to do what seems as natural as possible to us.

DV: So it's a strange thing, saying that it's a concept album of how your band works.

TK: Right, like any honest record would be a concept of "This is the life of the people who made this and this is how they see the world and how they spit it back."

DV: How accurate would you like your concept record to be? I don't know exactly how to say that. I've never noticed of Joan of Arc have been left out. Probably a million.

TK: Yeah, all I could really represent in the three months that we spent recording it. And there's some of the time before that we spent writing songs. But then we re-arranged them and re-wrote a lot of the lyrics while recording. So it's a very accurate depiction of us in those three months, because we were obsessed with it. It was all we did and all we talked about. We had pages and pages of ideas written down for every one we'd use. The only parts that wouldn't be entirely accurate would be the flaws in the recording process.

DV: We were talking earlier about you made reference to yourself as an older human being. It's fairly obvious through your music that Tim Kinsella is a lot older than you. I'm in this band... The band was an obvious choice.

TK: From Cap'n Jazz you mean.

DV: Yeah, from everything before. You mentioned that people think your lyrics suck now and you talk about yourself as "I'm in this band... This means in the new Joan of Arc I'm as compared to before."

TK: I think I'm the same. To me, this band seems like a very logical extension of Cap'n Jazz. The first song on the first Cap'n Jazz seven-inch, "AOK," there was like a pretty meiotic part and a powerful part, and a strange part in the middle of it. As that band went on we got better at fusing all those elements into one part. In the band, I'm not really concerned about power. I'm not gonna yell for people's attention. I guess that's more mature, but I don't like to think of it in terms of maturity. I'm not a particularly mature person, I don't think. What you were referring to is when I mentioned that I had a friend tell me that he hates my lyrics now but that he loved Cap'n Jazz lyrics. I'm not trying to do anything



interviewed by Davey von Bohlen of the promise ring

different. I'm not looking for the new me or something. It's strange that some people hate us so much. They seem to hate it personally that we don't want to jump around anymore. It's frustrating.

DV: Would you describe whole "as Cap'n Jazz" thing in a nutshell?

TK: When Cap'n Jazz broke up and me, Sam, and Eric started playing together, it was just Cap'n Jazz sounding stuff but I didn't have the same energy or feeling. It was not that exciting. We all switched instruments again, and it was still not that exciting. It took us a while of playing together on and off for a year—especially and together—until we finally got the songs that gave us the feeling we wanted. It's not the same feeling as in Cap'n Jazz, I don't feel like I'm going to head over and die because I'm so out of breath from screaming. But it's the same feeling of satisfaction. I wouldn't feel satisfied if we were still doing the same thing. It's just nature, who wants to do the same thing over and over?

DV: I'm sure you've never thought of this out to want. How does Joan of Arc as a band flow as far as between the record, the people in the band, and the listener?

TK: That's actually something I've thought of quite a bit.

DV: Then you're used.

TK: I'm not used. A lot of the times I see bands that really don't rock out, like the music isn't really inspiring, but they're breaking out, jumping up and down, and they just look like fools. The way rock music works, like what punk rock was to me as a teenager or what Bush is to millions of teenagers now—is like "ouch, this tortured guy's really getting it out of himself on stage." We don't do that. We're never over-emotional and I think that's quite purposeful. We don't have to try too hard not to have tantrums; it comes very natural to us. That's not to say there's no emotional impact, but I don't want the way that we affect people to be "Oh, look how affected I am and I want you to feel pity for me" or "I want you to relate to me!" It's more open to interpretation; it gets created in their head more. It's not hitting you over the head with how tortured I am. Along with that, the name of the first seven-inch "Method and Sentiment" is completely about that. There's no one saying how you say it. I don't feel I could really touch someone by making a spectacle of myself.

DV: The cover between Joan of Arc and the listener, but how does the album fit in? You made the album and the album goes to people.

TK: What are you saying?

DV: I don't know. You could be making a record, and the record is supposed to go to people.

TK: How accessible is it? Is it a user-friendly record? I would say no, I don't think it's self-indulgent, though. There's probably parts that are self-indulgent, but it's not particularly self-indulgent in that we're the only people who know what's going on. But to really appreciate it, you'd have to listen to it as a whole.

TK: You're not going to hear it and immediately start bobbing your head to it or grooving it or dancing. Does that answer your question?

DV: Not really, but I don't think that question is valid anymore. Let's talk about what level the record's on. The way I understand the record is that it's one emotional plane. Like you're trying to create a mood.

TK: There's different moods that together to make one general identity for that 45 minutes. I wouldn't say there's no dynamic; there are very different sounds. There's one song where it's just changing stations on a radio recorded at different speeds. To me personally, it has the same effect as a song on the record that's done with two guitars, bass, drum, and vocals. It's all a particular end.

DV: There are some parts of the record that I feel are on a level that I haven't yet reached or haven't gone through, some that I already went through, and some that I am going through now.

TK: Parts that you don't appreciate...
DV: I don't know if I don't appreciate them, just that I can't identify with them. There's some parts of the record that I identify with now. Some parts of the record I identify with as things that I've already been through and gone by... I would imagine, since every person is on a different level, I guess I was wondering what sort of... I don't know what the question is here.

TK: I guess what you're referring to is that there are vast variations between songs.

DV: Yeah, there are parts where I'm going "That's me right now, that was me five years ago, that's probably going to be me in five years." But I have no idea. It's weird how the record expands ten years of my life and doesn't seem repetitive... I just like I said the record without ever seeing those experiences, but at the same time identifying with it on completely different levels.

TK: The way that we added the whole record, that was definitely kind of intentional. There's times when it's supposed to be starting and there's times when certain repetitions of things or certain laces, where you're almost supposed to forget you're listening to a record.

DV: It works.

TK: That's for how we did it, a few people have said that what we've succeeded at is playing diverse songs without sounding forced. I think for some reason we just feel we can do anything. I don't know what made us think that. We've written three songs since the record that don't sound anything like each other or anything on the record. It's like we're expressing our own identities, whether it's two clock radios or the band, it's still part of the same whole.

DV: The lyrics and the music in the record... it gets to the point where there are lyrics and...

TK: There's kind of an odd pacing on a record. It was under some sort of major-label constraints. I think the order would've been very different. The first song is practically a capella, written around the vocals more than the instruments. And then the second song there's only a vocal phrase every few minutes.

DV: There seems to be a lot of duality in the phrases you use.

TK: Ambiguity?

DV: There's plenty of ambiguity.

TK: It's that what you mean by quality?

DV: Not really. I think you say a lot of things that mean two specific things.

TK: It's true, though.

DV: It's a more important that you do that since you focus on less words that mean more.

TK: I put more pressure on those words.

DV: I guess the question would be, do you feel comfortable with the ambiguity that you used and do you feel comfortable with the precision that's on those words?

TK: I was just doing what I thought was right and I didn't feel any pressure about it. As for the ambiguity, you know, it's the modern era. The ambiguity of the lyrics. I just like the sound, the repetition, the ambiguity. The standard rock song imposes on the listener, this is what you're hearing. It was kind of lost by musically and lyrically, the listener's head starts to turn. They co-opt it, so it makes for more active listening. Does that make sense? That's what I'm trying to do.

DV: Building it down into perceptions, what percent of the time does Joan of Arc and/or Tim know exactly what they're doing, kind of know what they're doing, and have no idea what they're doing?

TK: Most good question. Does anyone ask you that once? I don't know. I never know exactly what I'm doing. Probably 50/50 on the others... I can never know exactly what I'm doing; I think I know I'm doing, but what I'm really doing is somewhere between what I think I'm doing and what everyone else in the world thinks I'm doing.

DV: You always think you know exactly what you're doing.

TK: We always put a lot of trust in what we're doing. Occasionally we do something and then think, "Why did we do that?" It's probably 50/50 those. Does that make sense?

interview

JOAN OF ARC

By Ned Rust

Cicadas chirping high in the trees around a late-summer forest clearing, water bubbling down a storm grate on a deserted city street, a whisk breathing lightly on a snare drum, the concordant strains of a love song, a young man's shrill voice suddenly demanding, "Let's wrestle!"

Welcome to the world of Joan of Arc, a young band from Chicago which, as guitarist and lead singer Tim Kinsella puts it, sometimes likes "throwing things together that maybe shouldn't go together."

He and I have been discussing his former infatuation with the films of cult icon Jean Luc Godard (*Alphaville*, *Breathless*, etc.), and he has just informed me that the title of Joan of Arc's first single, last year's critically acclaimed "Method and Sentiment," was lifted from an interview with said director.

Despite any Godard-inspired hodge-podgery in the band's compositions, the debut full-length, *A Portable Model Of*, is as solid a recording as one could hope to find; especially coming from as sonically ambitious and consciously artistic an outfit as Joan of Arc.

While erudite, progressive acts, since at least the days of Captain Beefheart and Pere Ubu, have been content to inject bratty, self-consciously disagreeable sounds right into the heart of their sometimes genius-laden recording experiments, *A Portable Model Of* somehow keeps its footing on that razor-thin line between obstreperous, acoustic risk-taking and safe, poppish listenability.

"You ever hear of the Scissor Girls?" asks Kinsella, by way of explaining Joan of Arc's peculiar musical balance. "There was this big Chicago no-wave scene which I was always really interested in; but it was too overbearing and I couldn't handle it."

Although the Scissor Girls' music wouldn't exactly spring to mind as grounds for comparison, it is not surprising to hear him say something like this. Even more so than Kinsella's former act, the renowned Chicago anti-establishment pop act Cap'n Jazz, Joan of Arc are anything but overbearing in their idiosyncratic approach to pop music.

Kinsella is at a practice session with the rest of his new band. The four musicians—though still working jobs and studying full-time—are practicing at least three times a week now, preparing new material for live performance.

The practice space is also the residence of Jeremy Boyce, who is responsible for many of *Portable Model's* inspired, luxuriantly-textured "synthesizers, sounds and noises." A wide array of bell tones, insect-like stridulations, taps, pops, sputters, tickings, gasps and hisses are contained on the recording, but somehow Boyce's efforts don't clutter the spare beauty of the

simple rhythms and melodies of the tracks. Instead, his sounds contribute to the hypnotic, often Eno-esque atmospherics that are also characteristic of the album.

Rounding out the ensemble are Eric Bocek, on bass and guitar, and Sam Zurick (also of Cap'n Jazz fame), a jack-of-all-trades on percussion and wherever else he's needed.

Joan of Arc formed in June of 1996, but the members have been acquainted with each other since early on in their careers as disaffected high school students. Bocek claims that he and the others just sort of ended up with each other by social default; they didn't really like anyone else. These days other friends of the band include, not surprisingly, the members of the remaining half of Cap'n Jazz, the Promise

Ring, with whom there seems to be a healthy spirit of competition—musically and otherwise; that is, if there's any truth to Bocek's story about disrupting a Promise Ring show in Canada by hurling shaving cream pies at the performers. Apparently, the stuff got into the eyes and pick-ups of the guitarist, forcing the show to an abrupt end. Bocek says Joan of Arc's members are watching their backs these days.

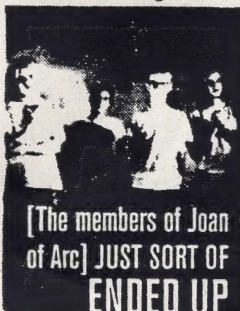
Indeed, one gets the impression that the band has a healthy competitive spirit when it comes to the rest of the music scene and, perhaps, pop culture in general. Kinsella explains how the band came up with its name.

"Personally, I liked it 'cause there's this whole big movement in the whole indie rock scene of all these obscure names to name bands after. I guess it was a comment on that sort of thing. I mean, everyone knows who Joan of Arc was."

No, it's clear Joan of Arc set themselves apart from—and are, perhaps, even taking aim at—the rest of their milieu. Provided they continue to make albums like *A Portable Model Of*, there's no reason they shouldn't.

The tracks vary widely—from the beautifully layered, sonic landscape of "Count to a Thousand" to the startling percussion and naked melody of "Caliban"—but they are consistent in their appeal, often sliding a barb into the listeners' heads with such dexterity and stealth that they don't know they've been fatally hooked until it's too late.

"Too smart to be a pop star, not smart enough not to be," sings Kinsella on "I Love a Woman (Who Loves Me)," the track which opens and closes the album in two different versions. It's a statement as self-conscious and equivocal as the music which shores it up and, while these are qualities that often make today's progressive music unlistenable, they are also—in the right dosage—necessary ingredients in all vital works of art. It appears Joan of Arc are too smart not to have figured this out. ●



[The members of Joan of Arc] JUST SORT OF ENDED UP WITH EACH OTHER by social default; they didn't really like anyone else.

JOAN OF ARC play at the Old Firehouse in Redmond, WA 6/20; at Thee Q in Portland 6/21; at Arrowspace in Olympia, WA 6/22; and at Velvet Elvis in Seattle 6/23.

TheRocket

CMJ

JOAN OF ARC

Method & Sentiment (7")

Jade Tree, 2310 Kennwynn Road, Wilmington,
DE 19810 302.292.1379 jadetree@jadetree.com

Chicago group Joan Of Arc (which incidentally, just finished its first tour with the Promise Ring) has heavy emo-rock tendencies. But on its first single, the group seems to be reaching for something a little less typical. "Didactic Prom" is built upon a familiar sounding rock groove, but the band works hard to disguise it with erratic pauses and beats, and peripheral whirring noises. "Please Sleep" is an acoustic piece drenched in odd, chaotic recording noises, while "Trial At Orleans" is a more predictable, emotionally wrought rock song. *DAWN SUTTER*

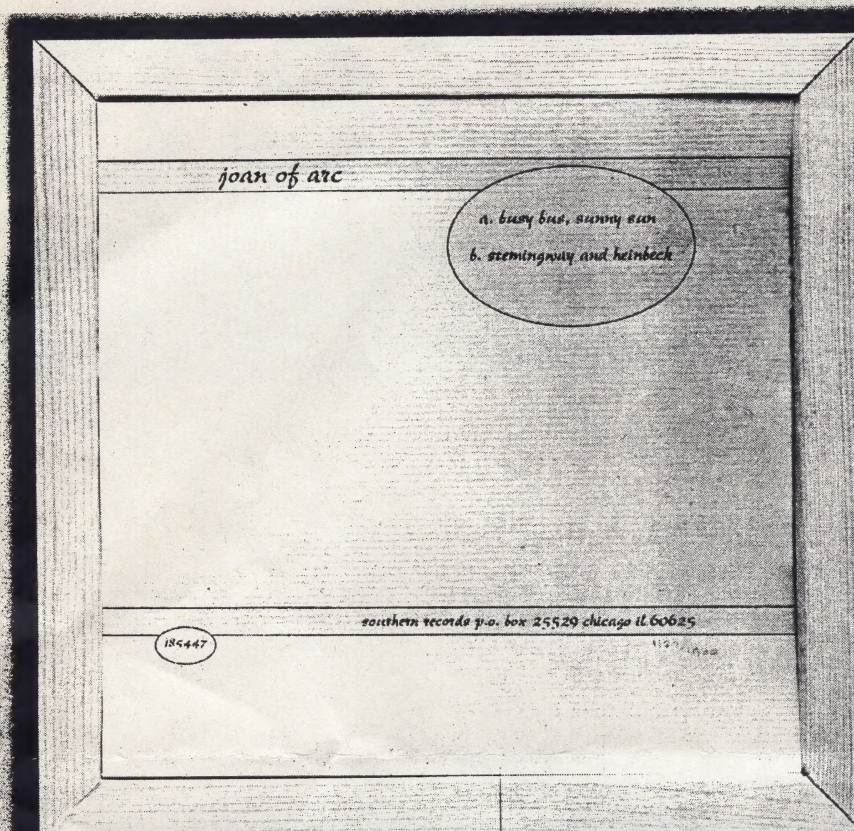
JOAN OF ARC

"Busy Bus, Sunny Sun" (7")

Southern, P.O. Box 25529, Chicago, IL 60625

773.463.3796 info@southern.com

Joan Of Arc threw many non-French speaking rock fans off its trail by releasing its first single as Jeanne D'Arc. The band's straightforward, melodic emo-rock has become wildly unpredictable, as Joan Of Arc enters its experimental phase. "Busy Bus, Sunny Sun" combines and often covers passionate guitar melodies with erratic rhythms, noises and sound bytes; its only downfall is the grating, straining vocals that would make Will Oldham's voice sound like Pavarotti. The B-side's "Stemingway And Heinbeck" is more of the same, but with even more extraneous whirring noises and computer game blips and beeps, which run through the entire song. This sudden twist makes it near impossible to guess what Joan Of Arc might do next. *DAWN SUTTER*

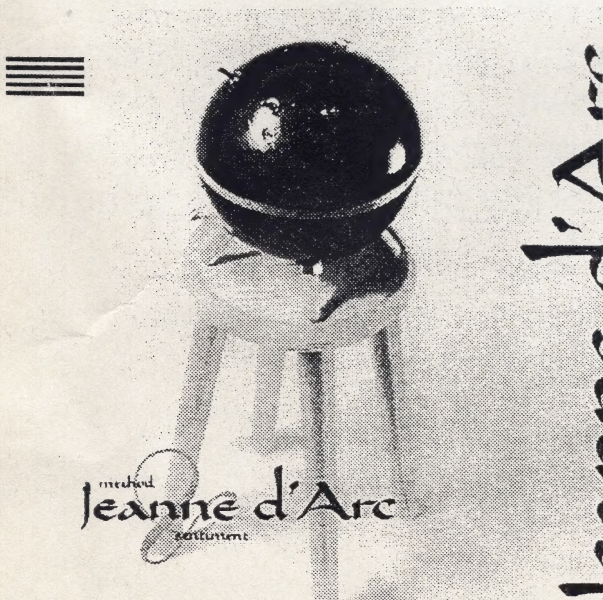


JOAN OF ARC

"Busy Bus, Sunny Sun" "Stemingway And Heinbeck"

"Busy Bus" steers a slow, minimal groove a la Spiderland-era Slint, which is interrupted by some abrupt noises and wrenching vocals that can be appreciated by dogs located four miles away from your turntable. The flipside is a back-porch yarn recorded in a shopping-mall video arcade. On this 7-inch, JOA come off as an emcore version of ebullient experimenters Gastr Del Sol. The single also wins the best package award: it's slid inside a one-inch thick wooden frame. You'll talk about the music as well as the artifact. **(Southern, POB 25529, Chicago IL 60625)** —Jason Pettigrew

SINGLE OF THE MONTH



JOAN OF ARC

Method & Sentiment

With dynamic range between a purr and a low rumble, Joan Of Arc seem less to be playing songs than they are stringing lights around a Christmas tree or putting clothes on a skeleton. "Didactic Prom" and "Please Sleep" cross-pollinate Boys Life with Gastr Del Sol, daubing acoustic guitar and electronics over ghost drums and sparse, pained singing. "Trial At Orleans" does more to connect its own dots and sends the band's formula dancing down a dusty, linear road. **(Jade Tree, 2310 Kenwynn Rd., Wilmington DE 19810)** —Aaron Burgess

Inside: Tim Brauch, Paul Zitzer, Joel Mahaffey,
Pavement, Earth Crisis, Supersuckers & more.

Heckler

The skateboarding, snowboarding and music magazine that you love the most.

Joan of Arc *A portable model of Jade Tree*

For a while, I seriously thought that I would never hear this voice again. The vocals and lyrics that made the legendary **Cap'n Jazz** so super have been reborn in Joan of Arc. The same singer cries out the most abstract images to tunes of stripped down acoustic guitars that are ironically sprinkled with some spacey keyboards and creative samples. A vintage flavor with something extra, and I love it! They have the crazy, discordant parts, too. Something very original for those yearning for and demanding it. I tell you this: Jade Tree has in the past few years consistently put out the most fabulous releases around. I'll be right there with you guys, setting Christmas trees on fire.

-Christian Raumann

Joan of Arc *Method & Sentiment 7"* **Jade Tree**

I was pretty stoked when I got this. Two of these guys used to be in a band call **Cap'n Jazz** who put out an awesome LP last year. This is kinda reminiscent of Cap'n Jazz; but quieter, more sparse, and with some crazy synthesizer shit going down. It's got the same crazy sing song lyrics and fucked up voice cracking pop vocals. I'm totally into this. I'm hoping they tour. -Scott T.

Joan Of Arc - "Method Sentiment" - 7" - Okay. Think back to science in high school. That scale where like zero was the middle and +7 was an acid and -7 was a base or something like that. Okay. Put Cap'N Jazz (who everyone should listen to) at zero. Cap'N Jazz broke up and now we have The Promise Ring who are at +7 on the poppy side. Joan Of Arc is like -7 on the noisy side. Combining guitars, drums, "electronics" and horns, Joan Of Arc provides three songs that are so weird, so out there, that they are amazing. The second song, "Please Sleep" is my standout fave with all the weirdness then a random poppy part. This is has a permanent spot on my record player. (Jade Tree) - RR

MUDDLE

joan of arc: method sentiment 7"

jade tree 2310 kennwynn rd.
wilmington, de 19810
did you ever wonder what happened to the rest of the members of cap n' jazz? well this is your answer. this is something different, the word eclectic comes to mind. very light music accented with acoustic guitar and timothy kinsella's vocals. it also has some disjointed drums and some electronic sounds to create a uniquely mellow sound. it's a plus for anybody with taste. 'two tylenol fetched but never swallowed'

FELL ON EVIL DAYS

Jeanne d'Arc [Jade Tree]- I just realized I had to edit a two page review of this single, not because it's great but because it challenged me to write a real critique... then I realized most won't like this because it's not "hardcore"-- so please move on to the next review-- now let me just use my preface from the other review. I said I went to art school, that I can be melodramatic, that I can listen to bleeps and beeps, that I worship David Grubbs. There was some mention of punctuation and deconstruction. That it wasn't daring enough but still- the rest of you can move on now. [Finn]

CHANGE

Joan of Arc- Method & Sentiment 7"- This band is The Promise Ring on crack. No joke. Although that may have seemed like a negative statement, it wasn't. If you think about it logically, The Promise Ring is good, crack is bad, good always outweighs bad, and so therefore, Joan of Arc is good. The music is offbeat, weird, and swirly, and the vocals are pretty (usually off key though) and offbeat. A live performance would be quite interesting, I'd imagine. [Jade Tree] J * * * 1/2

STATE

JEANNE D' ARC-"Method Sentiment" EP

When I first heard this band I thought it was a guy with a lot of free time on his hands, a plentiful supply of hallucinogenics and his own studio. I was amazed to see a full band of individuals produces this mellow blend of noise and pop. Stop and go in nature, the drums are in and out along with the "trippy" sound effects. The only constant is an acoustic playing pretty chords and a whiny emo singer. Fans of softer noise pop will probably dig this. The singer and the "experimental" sound kind of turned me off, along with the typical meaningless lyrics, but I can respect them for not being confined to the narrow parameters of pop music. The last song is definitely the best. Jade Tree/ 2310 Kennwynn Rd./ Wilmington, DE 19810/ e-mail: jadetree@jadetree.com

SUB VERSION

Joan of Arc: Method & Sentiment

3 songs



Super experimental stuff from these Chicago based lads. Contains former Cap N' Jazz members, but J.O.A. sound nothing like the former to me. The thing that stands out the most on this record are the words Mr. Kinsella pens. Brilliant! "Trial at Orleans" is a masterpiece. Electric adventures in ambience filtered through off kilter beats. This is some kind of wonderful, and you are all invited.

EMPHISIS TOO



JEANNE D'ARC

Jeanne d'Arc Method & Sentiment
Beautiful packaging is featured on this 7". The insert, with the lyrics dramatically laid out, could easily replace a page in any fiction/lit journal/zine. The music is sparse and eclectically roomy, with somewhat uncomfortable-sounding vocals. MD (Jade Tree 2310 Kennwynn Rd. Wilmington DE 19810)

SPANK

JOAN OF ARC Method & Sentiment

This suburban Chicago quintet's three-song EP mixes promise and putridity in equal portions. They're definitely in a Drag City-centered orbit, paying unabashed homage to both Palace and Gastr. Del Sol by marshaling tasty, non-obvious guitars, whirring electronics and creative pacing in support of sandpapery singing and painfully pseudo-profound lyrics. I suspect these boys are young, so let's give them the benefit of the doubt; once they've worked out their allegiance to their influences they might come up with something creative. [Jade Tree, 2310 Kennwynn Rd, Wilmington DE 19810]

—Bill Meyer

MAGNET